



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

GOETHE'S DESCRIPTION OF MANTEGNA'S *Triumph*.

Zunächst gegen den Zuschauer geht ein *Fräulchen* von 8 bis 10 Jahren an der Mutter Seite, so *schmuck und zierlich* als bei dem anständigsten Feste.

Misgestaltete Narren und Possenreisser schleichen sich heran und *verhöhn*en die edlen . . .

Ein *wohlbehaglicher, hübscher Jüngling* in langer, fast *weiblicher Kleidung* singt zur Leier und scheint dabei zu *springen und zu gestikulieren*.

In all this, as I said before, I am far from seeing identity; what I do see is affinity; and I am entirely satisfied with the statement into which G. Witkowski, strangely enough in the same volume of the *Jahresberichte* (iv 8e, 103), compresses the gist of my article: "Am Mummenschanz zeigt F. *Anlehnung* einzelner Stellen an den von Goethe behandelten 'Triumphzug Julius Caesars' von Mantegna."

KUNO FRANCKE.

Harvard University.

A NOTE ON THE PUNCTUATION OF *LYCIDAS*.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—The traditional punctuation of the following two lines in *Lycidas* has always seemed to me to imply a total misunderstanding of the poet's obvious meaning:

"Ay me! I fondly dream!
Had ye been there—for what could that have done?"

It is easy to see that the editors who thus punctuate these two lines detect no syntactic relationship between them, and regard the second line as a palmary example of aposiopesis. Indeed, Prof. Gummere (*Handbook of Poetics*, p. 125) quotes these lines, following the traditional punctuation, and classes them with Vergil's

"Quos ego—sed motos præstat componere fluctus," prefacing his quotations with these words:

GOETHE'S *Mummenschanz*.

Mutter und Tochter.

MUTTER:

Mädchen, als du kamst aus Licht
Schmückt ich dich im Häubchen,
Warst so lieblich von Gesicht
Und so zart am *Leibchen*.
Dachte dich sogleich als Braut

Welches *Fest* man auch ersann . . .

Zoilo-Thersites:

Hu! hu! da komm'ich eben recht.
Ich *schelt' euch allzusammen schlecht*.

Und welch ein *zierliches Gewand*
Fleesst dir von Schultern zu den Socken,
Mit Purpursaum und Glitzertand!
Man könnte dich ein Mädchen schelten.

Bin die *Verschwendung*, bin die *Poesie*

Beleb' und schmück' ihm Tanz und Schmaus.

"Finally, the most abrupt contrast arises when the construction comes suddenly to an end, is broken off violently, and a new sentence begins in a new direction."

And even Prof. Masson, the veteran Miltonian, breaks the second line with marks of ellipsis after "there," implying that the poet's thought makes a sudden and violent turn.

Now, I cannot believe, from the context, that Milton intended any such meaning to attach to these simple words. If so, he would surely have used "but" instead of "for," the former being the almost preëmpted word in such constructions. The true meaning would seem to be, "It is foolish [fond] in me to keep imagining 'Had ye been there,' for what could your presence have done?"

The clause "Had ye been there" is the cognate object of "dream" and should not be separated from "dream" by any mark of punctuation, though a comma may be employed in such cases. The concluding clause, "for what could that have done?," only amplifies the general idea involved in "fondly," which here, of course, means "foolishly."

I propose, therefore, the following punctuation:

"Ay me! I fondly dream
'Had ye been there,' for what could that have done?"

C. ALPHONSO SMITH.

Louisiana State University.